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went over the edge, and was tacked on the under side. After the cloth was on brass-headed tacks were put around the edge of the table, and on these by rings, close enough together to make it a little full, was hung a curtain which just touched the floor. Both the upper and lower curtains were divided in the middle, and the upper one pulled away toward each side. The fronts of the shelves were edged with cloth pinked, and the lower shelf was divided into a number of compartments.

A hammock was hung across one corner of the room, and there were several arm-chairs. Altogether the room had an air of comfort which made (and makes) it a most inviting spot. To step into it out of a richly-furnished drawing-room would bring out a contrast and show its defects, but to reach it after a long scout over rough trails, and no trail at all, or after the voice of the mule-driver had been sounding in one's ears for days as the train made its slow way over the bare prairie and cactus-grown country, it looked remarkably inviting.

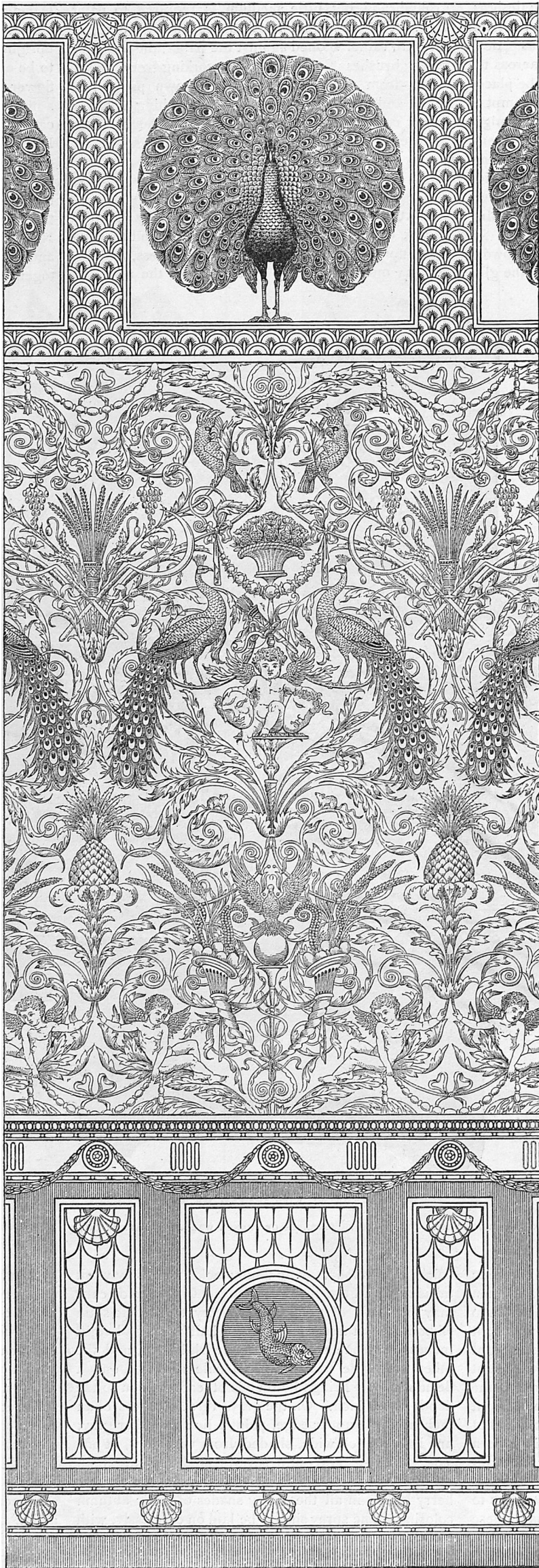
L. A. FRANCE.

PAINTING UPON ZINC.

ZINC is largely used for the groundwork of permanent church decorations, either for texts over the doorways and archways, or to make devices. It is sold in sheets, but can be cut to any size and shape, and fastened to the walls, when finished, with specially prepared zinc nails. Before receiving the letters or devices the zinc is primed with three coats of oil paints, such as are used in house-painting.

To prime, grind up red lead and mix it with linseed oil and turpentine in the proportions of two parts oil to one of turpentine. Add some patent driers, and lay the mixture on the zinc with a large painter's brush. When the coat is dry, rub it down with glass paper, and put on a second made like the first. Rub down, and apply a third coat; mix this with white lead and the powder color that will make the desired background tint, together with equal proportions of turpentine and oil and some patent driers. For a stone-colored background, add black to the white lead; for a gray, indigo and lake; for flesh and cream-colors, umber or vermilion. Rub the last coat quite smooth, and then trace upon it the outlines of the design. This, for a text, will consist of borders and letters; the letters should be quite plain ones, and the borders very distinct.

Draw the design upon a sheet of cartridge-paper with the aid of a ruler and compasses, and cut out the pattern as if for a stencil-plate; lay this cartridge-paper upon the zinc, and pencil round the outlines with a piece of black chalk. See that all the outlines are quite perfect, the letters clear, and the words divided by the space a letter would take up. Letters properly cut will each occupy a square, with the exception of the letter I; make the S by drawing a perfect O, rub out the centre part and connect the two ends with a curved line, which bring from the left side at the top, and slope to the right side at the bottom. The letters and borders clearly marked, paint them in oil colors. Use the best powder colors, and mix these with one part of copal varnish to two parts of



WALL-PAPER. DESIGNED BY WALTER CRANE.

turpentine. Mix the colors very carefully, as, if they are put on with grit in them a smooth, shiny surface is impossible.

When only painting small pieces of zinc, the ordinary tube oil colors, mixed with best japanner's gold size, can be used, but these are too expensive for large undertakings. Paint with bright colors, such as scarlet lake, cobalt, bright green, black, and Prussian blue, and make all the letters in one word of the same color. Put on two coats of color, and when the second one is dry outline every part of the work with a narrow black line, except where black is used already, which must be thrown up with a narrow gilded line. All gilding work in with best gold leaf, no composition being sufficiently durable. Gild with gilder's size, and in the ordinary manner, and do it over large spaces before the letters are painted, and after they are traced. Leave the paint to dry for ten days or a fortnight, and then varnish. Equal parts of chloride of copper, chloride of ammonia, and commercial hydrochloric acid, mixed with a quantity of water, will produce a gray ground upon zinc if there is not time to paint it in the usual way. This mixture is black when first applied and turns gray afterward.

OIL PAINTING UPON COARSE-PAPER.

BROWN, sugar, soap, gold, and drawing papers, are all fitted for the reception of oil color, and do not need any preparation; their own shades are retained to form the backgrounds, and they may be easily combined so as to paper a room or hall in such a manner that its wall is broken into a dado, middle, and frieze of contrasting or harmonizing shades without the intervention of any more costly material. These various combinations are worked out so as to imitate the Greek and Pompeian fresco wall paintings; terracotta soap paper will form a dado to cream-colored sugar paper; dark blue sugar paper and pale brown paper being used together; and stone-gray and dark blue papers, and pale cream-colored sugar papers, with pale pink soap-paper. For small surfaces, such as screens and door panels, rough brown paper, gray-greens, and gray rough drawing papers are best, the other kinds not being coarse enough.

Painting upon brown or other coarse wrapping paper, when used as wall paper, is generally done with arabesque or geometrical designs, so as to mark out the lines of the dado or frieze with ornament, or to cover the frieze or dado, the latter with a diaper pattern, and the former with a large and bold design. What is known as water-color stencilling is here brought into use, and the work is proceeded with as follows:

Select the various colored papers and have them pasted to the wall by a paperhanger. Then size them down with glue size melted in hot water and strained from all impurities. Trace out the pattern for the border upon thick strips of brown paper, twenty-four inches long, lay them on a piece of glass, and with a sharp knife cut away all the parts inclosed between the lines forming the design, so that only those parts of the paper that form the groundwork remain. Before